

★Theatro Technis 26 Crowdale
Road, NW1 (387 6617).

Euston tube.

February 1979

'Prometheus Bound' by Aeschylus,
directed by ~~Crion Tomazes~~ ^{GEORGE EUGENIOU}.

Presented in English.

Bracketing a sparsely-designed, straightforward production of Aeschylus's tragedy are a prologue and epilogue set in a modern police state, where thugs in dark glasses administer 'scientific interrogation'. This poignantly emphasises the theme in the play proper of Prometheus as a humanist democrat crucified by the forces of theist superstition. But in other respects the middle section of the evening fails to come alive, as the declamatory soliloquising and masked choruses of ancient drama haven't been adapted completely enough to the small hall that is Theatro Technis's new home. In the epilogue, the actor who's been playing Prometheus is tortured for spreading the 'Communist ideas' of the 2,000-year-old play, and here an indictment of the Greek junta and its repercussions is made to harrowing effect. Excellent performances from George Eugeniou, Koraltan, and Angeliki Rockas. (Jim Hiley) 8.00. Fri, Sat, Sun, Thur.

Timos Souras in his book 'Ancient Drama and Political Theatre' gives the following analysis of the Play in terms of our present social system:

- Zeus:** Tyrannical, aristocratic oligarchy.
- Prometheus:** The proletariat. The class that was condemned to work hard and fight and be killed in the various wars, always enjoying the least rewards.
- Hermes:** The conscious collaborators of the aristocracy and the most unsympathetic enemies of the proletariat. More aristocratic - from servility and desire to please the rulers - than the aristocracy itself.
- Hephaestus:** In the service of the ruling class as a result of circumstance and necessity. Soldiers, civil servants and other executive organs, who come however from the masses and turn their sympathy to the people whenever possible.
- Strength:** Raw violence. Bad and excessive use of violence.
- Violence:** Abuse of authority and intolerable class exploitation.
- Oceanus:** Those who have it good and always manage, as a result of a flexible spine and pachydermy, to adapt like a kind of poor relation, near the powerful. Otherwise opportunists and flunkies.
- Oceanids:** Middle class, with progressive ideas; want peace in the country, desire to harmonise opposites but have no sympathy for unjust violence and oppression and, on the whole, judge fairly.
- Io:** Those from the middle class or even the working class who, deceived or blackmailed, at some point identified their fate and interests with those of the aristocracy but soon repented bitterly for that folly. They never found justice or mercy for no other reason than that they were of a lower class than the aristocrats, whose only concern was always the interests of their narrow, closed circle.

CAST IN ORDER OF APPEARANCE.

Prisoner/Actor	KORALTAN
Interrogator	GEORGE EUGENIOU
Strength	STAVROS VARVARIDES
Violence	ANDREAS MARCOS
Kratos	GEORGE SAVVIDES
Hephaestus	CHRISTOS ARACLIDES
Prometheus	KORALTAN
Chorus of Oceanids	MARIA EUGENIOU ANNITA PROPERT EFFIE ARISTIDES GEORGE EUGENIOU
Oceanus	ANGELIKI ROCKAS
Io	GEORGE SAVVIDES
Hermes	CHRISTOS ARACLIDES ANDREAS MARCOS STAVROS VARVARIDES
Prison Guards/ Torturers	
Music by	THEODORAKIS KARALIS
Directed by	GEORGE EUGENIOU
Lights/sounds	ACHILLEAS GEORGIOU

(This play was presented also in July '78 at the old place 9, York Way, N.W.1, also in Cyprus last August/September '78 around refugee camps, in Modern Greek.)

"The Greek Tragedy was one of the special functions of Athenian Democracy. The evolution of the social organism to which it belonged determined its form and content, its development and decline."

George Thompson

'Prometheus Bound' is the only surviving play of the Prometheian Trilogy of Aeschylus. The other two plays ('Prometheus Unbound' and 'Prometheus Fire-bearer') are lost. Other tragedies of Aeschylus are: 'The Persians', 'The Seven Against Thebes', 'The Suppliants', 'The Oresteian Trilogy' (Agamemnon, Choiphori, Eumenides) and 'Proteus', a satirical play.

"The present production/interpretation of the play draws from the myth and Aeschylus' masterpiece as much as from the experience of contemporary society, 2,500 years since the 'Golden Aeon'; more especially from contemporary Greece. Authentic personal experiences and first-hand reports and memories of dialogues in some notorious environment reveal disturbing similarities to passages in the play when juxtaposed carefully. I believe this to be the best testimony for the play's relevance to our present situation. In this light, I am convinced that the inherent beauty and strength of the play and the playwright's true compassion are revealed beyond the various scholarly misinterpretations currently available."

Criton Tomazos